

STONE **TEMPLE** PILOTS

CORE

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LEGEND OF MUSIC SYMBOLS

Four musical examples are shown, each with a treble clef staff and a three-string bass staff (T, A, B).
 1. **Hammeron**: Treble staff shows a hammeron on the 5th string. Bass staff shows a 3-finger pull-off from 5 to 3.
 2. **Pulloff**: Treble staff shows a pull-off from the 5th string. Bass staff shows a 5-finger pull-off from 5 to 3.
 3. **Right hand tap**: Treble staff shows a right hand tap on the 5th string. Bass staff shows a 13-finger pull-off from 5 to 3.
 4. **Mute with palm**: Treble staff shows a muted note. Bass staff shows a 2-finger pull-off from 2 to 0.

Hammeron

Pulloff

Right hand tap

Mute with palm

Six musical examples are shown, each with a treble clef staff and a three-string bass staff (T, A, B).
 1. **Bend**: Treble staff shows a bend on the 5th string. Bass staff shows a 3-finger pull-off from 5 to 3.
 2. **Quick Pre-bend**: Treble staff shows a quick pre-bend on the 5th string. Bass staff shows a 3-finger pull-off from 5 to 3.
 3. **Release the bend**: Treble staff shows a release of the bend on the 5th string. Bass staff shows a 5-finger pull-off from 5 to 3.
 4. **Microtonal bend**: Treble staff shows a microtonal bend on the 5th string. Bass staff shows an 8-finger pull-off from 5 to 3.
 5. **Unison bend**: Treble staff shows a unison bend on the 5th string. Bass staff shows a 7-finger pull-off from 5 to 3.
 6. **Grace note**: Treble staff shows a grace note on the 5th string. Bass staff shows a 3-finger pull-off from 5 to 3.

Bend Quick Pre-bend bend

Release the bend

Microtonal bend

Unison bend

Grace note

Five musical examples are shown, each with a treble clef staff and a three-string bass staff (T, A, B).
 1. **Trill**: Treble staff shows a trill on the 5th string. Bass staff shows a 3-finger pull-off from 5 to 3.
 2. **Picked slide**: Treble staff shows a picked slide on the 5th string. Bass staff shows a 3-finger pull-off from 5 to 3.
 3. **Legato slide**: Treble staff shows a legato slide on the 5th string. Bass staff shows a 3-finger pull-off from 5 to 3.
 4. **Short slide up or down**: Treble staff shows a short slide up or down on the 5th string. Bass staff shows a 5-finger pull-off from 5 to 3.
 5. **Pick slide**: Treble staff shows a pick slide on the 5th string. Bass staff shows a 7-finger pull-off from 5 to 3.

Trill

Picked slide

Legato slide

Short slide up or down

Pick slide

Nine musical examples are shown, each with a treble clef staff and a three-string bass staff (T, A, B).
 1. **Muffled strings**: Treble staff shows muffled strings on the 5th string. Bass staff shows a 3-finger pull-off from 5 to 3.
 2. **Ghost note (partially implied)**: Treble staff shows a ghost note on the 5th string. Bass staff shows a 5-finger pull-off from 5 to 3.
 3. **Natural harmonic**: Treble staff shows a natural harmonic on the 5th string. Bass staff shows a 12-finger pull-off from 5 to 3.
 4. **Pinch harmonic**: Treble staff shows a pinch harmonic on the 5th string. Bass staff shows a 5-finger pull-off from 5 to 3.
 5. **Whammy bar (to and from specified pitch)**: Treble staff shows a whammy bar on the 5th string. Bass staff shows a 0-finger pull-off from 5 to 3.
 6. **Whammy bar (unspecified pitch)**: Treble staff shows a whammy bar on the 5th string. Bass staff shows a 5-finger pull-off from 5 to 3.
 7. **Hand vibrato**: Treble staff shows hand vibrato on the 5th string. Bass staff shows a 5-finger pull-off from 5 to 3.
 8. **Wide hand vibrato**: Treble staff shows wide hand vibrato on the 5th string. Bass staff shows a 5-finger pull-off from 5 to 3.
 9. **Whammy bar**: Treble staff shows a whammy bar on the 5th string. Bass staff shows a 5-finger pull-off from 5 to 3.

Muffled strings

Ghost note (partially implied)

Natural harmonic

Pinch harmonic

Whammy bar (to and from specified pitch)

Whammy bar (unspecified pitch)

Hand vibrato

Wide hand vibrato

Whammy bar vibrato

DEAD & BLOATED

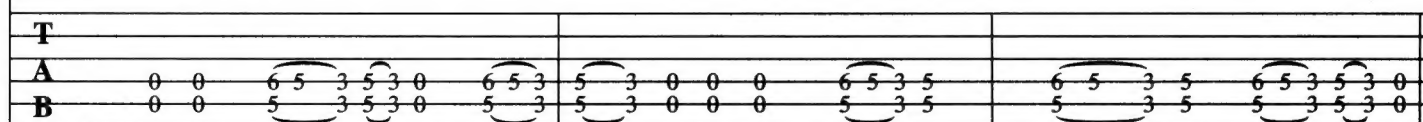
WORDS AND MUSIC BY SCOTT WEILAND, DEAN DELEO, ROBERT DELEO AND ERIC KRETZ

Slow half-time feel

No chord



guitar 1 (with distortion)



with Rhythm figure 1 (2 times)

N.C. (D5)



Bsus2/F#

E5 G

E5 G

E

I feel I've come of age. When she peaks I start to run.

P.M. P.M. P.M. - - I P.M. - I P.M. P.M. - I

T	2	2	3	3	3	3	0	0	0	0	0	0	0	0	0	0	0	0	0
A	4	4	0	0	0	0	1	1	1	1	1	1	1	1	1	1	1	1	1
B	2	2	0	3	3	3	0	0	0	0	0	0	0	0	0	0	0	0	0

F#5

guitar 1 You can't swallow what I'm thinking,

P.M. P.M.

T																			
A	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
B	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
	0	2	2	0	2	2	0	2	2	0	2	2	0	2	2	0	2	2	0

guitar 2 (clean)

0 0 0 0 0 0

3 3 3 3 3 3

You can't swallow what I'm thinking.

P.M. P.M.

T																			
A	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
B	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
	0	2	2	0	2	2	0	2	2	0	2	2	0	2	2	0	2	2	0

0 0 0 0 0 0

3 3 3 3 3 3

B5 F#A# A5 E/G# G5 A5 G5 E5 G5 E5

I run through the world think-in' 'bout to - mor - row, — think - in' 'bout to-

guitar 1

Rhythm figure 2

P.M. -1 P.M. -1 P.M. P.M.

T																		
A																		
B	9	9	7	7	5	7	5	5	2	2	2	5	2	2	2	2	2	2
	7	6	5	4	4	5	4	3	0	0	0	3	0	0	0	0	0	0

guitar 3 (with distortion)

Rhythm figure 2a

T																
A																
B																

G5 E5 G5 E5 B5 F#A# A5 E/G# G5 A5 G5

mor - row. — I run through the world think-in' 'bout to-

P.M. -1 P.M. -1 P.M. P.M.

T																	
A	5	2	2	2	5	2	2	2	2	2	2	2	5	7	5		
B	5	2	2	2	5	2	2	2	2	2	2	2	9	9	7	7	5
	3	0	0	0	3	0	0	0	0	0	0	0	7	6	5	4	4

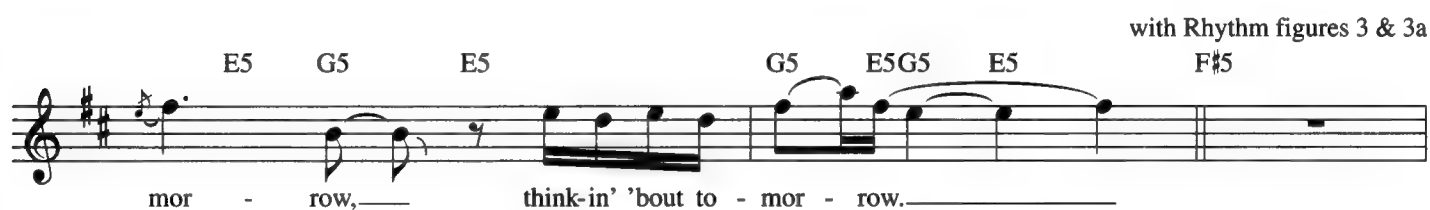
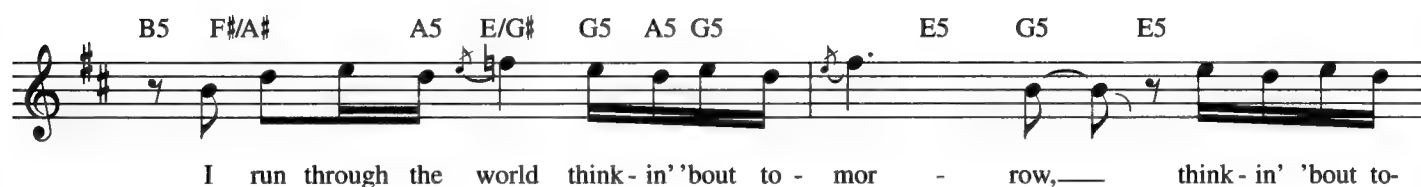
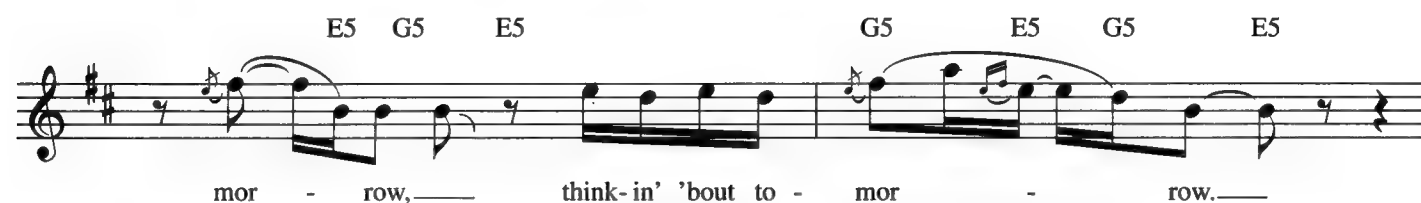
T																
A																
B																

The image shows two musical staves. The top staff is for 'Rhythm figure 3' and the bottom staff is for 'Rhythm figure 3a'. Both staves are in the key of F#5 and have a treble clef. The top staff contains a series of notes, with the first 16 notes labeled 'Rhythm figure 3' and the last 16 notes labeled 'end Rhythm figure 3'. The bottom staff contains a single note, with the first 16 notes labeled 'Rhythm figure 3a' and the last 16 notes labeled 'end Rhythm figure 3a'. The notes are marked with 'T', 'A', and 'B' above them. The bottom staff also has a 'with feedback' label. The notes are marked with 'T', 'A', and 'B' above them.

Coda with Rhythm figures 2 & 2a (2 times)

B5 F#/A# A5 E/G# G5 A5 G5 E5 G5 E5

I run through the world think-in' 'bout to- mor - row, — think - in' 'bout to-



SEX TYPE THING

WORDS AND MUSIC BY SCOTT WEILAND, DEAN DELEO, ROBERT DELEO AND ERIC KRETZ

Moderately fast

guitar 1

E5 E(5)E5 A5 E5G6 Asus2 G6 E5

E(5)E5 A5 E5G6 Asus2G6 E5

Rhythm figure 1
let ring throughout

end Rhythm figure 1

guitar 2

Rhythm figure 1a

end Rhythm figure 1a

T				
A				.
B	7 7 7 7	7 7 7 7	7 7 7 7	7 7 7 7
	0 7 7 0	6 0 5 0	0 3 2 5 2 0	0 7 7 0 6 0 5 0 3 2 5 2 0

F#5

guitar 2

I said I gon - na get close to you. — You would - n't want me have to

8va

N.H.*

T

A

B

× 4 4 4 4 4 × 4 4 4 4 4 4 4 × 4 4 4 4 4 × 4

× 0 2 2 0 2 × 0 2 2 0 2 3 2 2 1 0 2 2 0 2 × 0

*Fret positions are approximate. Move gradually toward nut from 3rd fret

with Rhythm figures 1 & 1a (2 times)

F#5

guitar 1

Rhythm figure 2

guitar 2

Rhythm figure 2a

T																										
A	4	4	4	4	×	×	×	×	×	×	4	4	4	4	4	4	×	4	4	4	4	×	×	×	×	
B	4	4	4	4	×	×	×	×	×	×	×	4	4	4	4	4	×	4	4	4	4	×	×	×	×	
	0	2	0	2	×	×	×	×	×	×	×	0	2	2	0	2	×	0	2	2	0	2	×	×	×	×

I'm gon- na learn ya my phil - o - soph- y.—— You wan- na know a- bout a-

8va - - - - - 1

N.H.* - - - - - 4

*Move gradually toward nut from 3rd fret

tro - ci - ty,—— a - tro - ci - ty?——

B5

end Rhythm figure 2

end Rhythm figure 2a

A5 D5/A A5 B5 A5 D5/A A5 B5

I know you want— what's on— my mind.— I know you like— what's on— my— mind.—

guitar 2

Rhythm figure 3 end Rhythm figure 3

T			3		3			3		
A	4	2	2	2	2	4	4	2	2	2
B	4	2	0	0	2	4	4	2	0	0
B	2	0	0	0	0	2	2	0	0	2

with Rhythm figure 3

A5 D5/A A5 B5 A5 D5/A A5

— I know it eats— you up— in - side. I know you know,— you know, you know.

with Rhythm figures 1 & 1a (2 times)

E5 E(b5) E5 A5 E5 G6 Asus2G6 E5 E(b5) E5 A5 E5 G6 Asus2 G6 E5

with Rhythm figures 2 & 2a

F#11

I am a man, a man,— I'll give ya some- thin' that ya won't— for- get.—

I said ya should - n't have— worn that dress.—

B5

I said ya should-n't have— worn that dress,— worn that dress.—

A5 D5/A A5 B5 A5 D5/A A5 B5

I know you want— what's on— my mind— I know you like— what's on— my— mind—

guitar 1

T A B

2 2 4 2 2 2 2 2

A5 D5/A A5 B5 A5 D5/A A5

— I know it eats— you up— in - side. I know you know,— you know, you know.

T A B

2 2 4 2 2

E7 F#7/E G#7/E G#sus2/E

guitar 2

Rhythm figure 4

T A B

0 0 0 0 0 0 0 0 0 0 11 11 11 11 11 11
 5 5 5 7 7 7 9 9 9 9 11 11 11 11 11 11
 7 7 7 9 9 9 11 11 11 11 13 13 13 13 13 13
 6 6 6 8 8 8 10 10 10 10 13 13 13 13 13 13
 7 7 7 9 9 9 11 11 11 11 11 11 11 11 11 11
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A#7/E

Here I come, I come, I come, I come.

let ring

end Rhythm figure 4

T A B

0 0 0 0 0 0 0 0
 11 11 11 11 11 11 11 11
 13 13 13 13 13 13 13 13
 12 12 12 12 12 12 12 12
 13 13 13 13 13 13 13 13
 > 0 0 > 0 0 > 0 0 > 0 0 > 0 0 > 0 0

with Rhythm figure 4

E7 F#7/E G#7/E G#sus2/E A#7/E

Here I come, — I come, — I come. —

F#5

I am, I am, I am, — I said I wan-na get next to you. —

T
A
B

I said I gon-na get close to you. — *8va* — You would- n't want me have to

T
A
B

*Fret positions are approximate. Move gradually toward nut from 3rd fret

B5

hurt you too, — *8va* — hurt you too? —

T
A
B

*Fret positions are approximate. Move gradually from 2nd to 3rd fret

with Rhythm figure 3 (4 times)

A5 D5/A A5 B5 A5 D5/A A5 B5

I know you want— what's on— my— mind.— I know you like— what's on— my— mind.—

T			
A		2 2 4 2 2	2 2 4 2 2
B			

A5 D5/A A5 B5 A5 D5/A A5

I know it eats— you up— in - side. I know you know,— you know, you know.

T			
A		2 2 4 2 2	2 2 4 2 2
B			

A5 D5/A A5 B5 A5 D5/A A5 B5

I know you want— what's on— my— mind.— I know you like— what's on— my— mind.—

T			
A		2 2 4 2 2	2 2 4 2 2
B			

T				
A		2 2 ⁴ 2 2		
B				

with Rhythm figure 4

E7 F#7/E G#7/E G#sus2/E A#7/E


Here I come, — I come, — I come, — I come. —

with Rhythm figure 1a (2 times)

E5 E(b5) E5 A5 E5 G6 A5 G6 E5 E(b5) E5 A5 E5 G6 Asus2 G6 E5



Here I come, I come, I come, I come.



E(b5) E5 A5 E5 G6 Asus2 G6 E5 E(b5) E5 A5
 Here I come, — I come, — I come, — I come. — Here I come, — I come, —

guitar 1

let ring throughout

let ring throughout

[illegible]

guitar 2

T																								
A																								
B	0	7	7	0	6	0	5	0	7	7	7	7	0	7	7	0	6	0	5					

E5 G6 Asus2 G6 E5 E(5)

I come, I come.

T
A
B

T
A
B

guitar 1 G5 A5 G5 1. A5 G5 2. A5 G5

P.M.- P.M.- P.M. P.M.- P.M. P.M.- P.M. P.M.- P.M. P.M.- P.M. P.M.- P.M. P.M.- P.M.

Rhythm figure 2 end Rhythm figure 2

T

A

B

guitar 4 (clean)

Rhythm figure 2a end Rhythm figure 2a

T

A

B

(5) 12

N.C. (A)

1. Can you see— like a child?—

3. (D.S.) Can you feel— pain in - side?—

guitar 1

Rhythm figure 3

T

A

B

guitar 2 (clean)

Rhythm figure 3a

T

A

B

guitar 3 (first time only)

P.H. N.H.

T

A

B

12 12

7

A5 G5

Can you see what I want?
Can you love? Can you cry?

end Rhythm figure 3

P.M.-----|

end Rhythm figure 3a

with Rhythm figures 2 & 2a

A5 G5 A5 G5

I wan - na run through your wick - ed gar - den. Heard that's the place to find - you.

to Coda

A5 G5 A5 G5

'Cause I'm a - live, - so - a - live, - now. I know the dark - ness blinds - you.

guitar 3

W.B.-----|

with Rhythm figures 3 & 3a

N.C. (A)

A5G5

2. Can you see— with - out eyes?— Can you speak— with - out lies?—

with Rhythm figures 2 & 2a

A5

G5

A5

G5

[illegible]

A5

G5

A5

F15

I'm gon-na burn,— burn you to life,— now, Out of the chains that bind— you.

guitars 1 & 2

First staff of music, treble clef, key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *ppp*. Below the staff, there are labels: P.M.-1, P.M.-1, P.M., P.M.-1, P.M., P.M.-1, P.M.-1, P.M., P.M.-1, P.M.

T																
A	5 / 7			7		7		7		7		5		5 / 7		
B	5 / 7			7		7		7		7		5		5 / 7		
	3 / 5	5	5	5	5	5	5	5	5	5	5	5	3	3 / 5	5	5

D5

B5

FIS

Can you see — just like a child?

Rhythm figure 4

end Rhythm figure 4

[illegible]

with Rhythm figure 4 (2 times)

D5

B5

F15

D5

B5

F15

Can you see just what I want? Can I bring you back to life?

D5 E7

Are you still a - live?

guitars 1 & 2

P.M.

T		3	9	9	9	9	9	9	9	9	9
A		2	7	7	7	7	7	7	7	7	7
B	0	2	0	2	6	6	6	6	6	6	6

G5 F#5 G5 F#5 G5 A5 F#5 G5

Burn, (Burn, burn, burn,

T	9	9	9	9	5	5	4	5	4	5	7	7	4	5
A	7	7	7	7	5	5	4	5	4	5	7	7	4	5
B	7	7	7	7	5	5	4	5	4	5	7	7	4	5

with Rhythm figure 5 (2 times)

F#5 G5 F#5 G5 A5 G5 F#5 G5 F#5 G5 A5 F#5 G5

burn. Burn your wick - ed

burn.)

end Rhythm figure 5

T														
A	5	4	5	4	5	7	7	x	x	5				
B	5	4	5	4	5	7	7	x	x	5				

F#5 G5 F#5 G5 A5 G5 F#5 G5 F#5 G5 F#5 G5 A5 G5

gar - den down. Burn, burn, burn, burn.

(Burn, burn, burn, burn.)

F#5 G5 F#5 G5 A5 G5 F#5 G5 F#5 G5

Burn your wick - ed gar - den to the ground, — yeah! —

guitars 1 & 2

T

A

B

5 4 5 4 5 7 7 5 5 4 5 4 5

5 4 5 4 5 7 7 5 5 4 5 4 5

3 2 3 2 3 5 5 0 2 3 3 2 3

♩ Coda with Rhythm figure 4 (3 times)

D5 B5 F#5 D5 B5

Can you see — just like a child? Can you see — just

F#5 D5 B5 F#5

what I want? — Can I bring — you back to life?

D5 E7

Are you still — a - live? —

T

A

B

3 9 9 9 9 9 9 9 9 9

2 7 7 7 7 7 7 7 7 7

0 6 6 6 6 6 6 6 6 6

0 2 0 2 0 7 7 7 7 7 7 7 7 7

P.M.

with Rhythm figure 5 (3 times)

F#5 G5 F#5 G5 A5 G5 F#5 G5 F#5 G5 A5 F#5 G5 F#5 G5 F#5 G5 A5 G5

gar - den down. Burn, burn, burn.
(Burn, burn, burn, burn.)

guitars 1 & 2

with Rhythm figures 1 and 1a (2 times)

guitar 3 G5 D A7sus4 G5 D A G5 D A7sus4 G5 D A

(with slide)

T

A

B

9/14

9/14

SIN

WORDS AND MUSIC BY SCOTT WEILAND, DEAN DELEO, ROBERT DELEO AND ERIC KRETZ

Slow rock
guitar 1 E5add#11 E E5add#11 E

let ring throughout

T	0	0	0	0	3	1
A	3			3	3	1
B	2			2	2	0

1. 2.

T	0	0	0	0	3	1
A	3			3	3	1
B	2			2	2	0

E5add#11 E E5add#11 E

Rhythm figure 1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1 P.M.-1

T	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
A	3	3	3	3	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

E5add#11 E E5add#11 E end Rhythm figure 1

T
A
B

S with Rhythm figure 1 (2 times)

E5add#11 E E5add#11 E E5add#11 E E5add#11 E

1. Ho - ly wa - ter clouds my think - ing.
2,3. See additional lyrics

E5add#11 E E5add#11 E E5add#11 E E5add#11 E

Sink - ing low - now, keep on drink - ing.

guitar 2

T
A
B

G A7add4 F# G A

Down - you go, suf - fer long.

guitars 1 & 2

let ring throughout

T
A
B

G A7add4 F#9 G Aadd4
 Down you go, sin make me strong.
 T
 A
 B

to Coda 

G A7add4 F#9 G
 Down you go, sin make me strong. (yeah)
 guitar 1
 T
 A
 B
 P.M. -4

guitar 2

The musical score for guitar 2 consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature. It contains a series of eighth and sixteenth notes, with some notes beamed together. The bottom staff shows fret numbers (0, 1, 2, 3) and a final measure with a double bar line and repeat dots.

Em11

Feel _____ what were my eyes. _____

Rhythm figure 2 end Rhythm figure 2

T	5	x	x	5	x	x	5	x	x	5	x	x	5	5	5	5	5	x	x	5	x	x	5	x	x	5	5	5	5
A	8	x	x	7	x	x	8	x	x	10	x	x	7	8	7	7	8	x	x	7	x	x	8	x	x	7	8	7	7
B	7	x	x	7	x	x	7	x	x	7	x	x	7	7	7	7	7	x	x	7	x	x	7	x	x	7	7	7	7

8va _____

Rhythm figure 2a end Rhythm figure 2a

N.H.* _____

T																																
A	3	4	5	3	4	5	3	4	5	3	4	5	3	3	5	5	3	4	4	3	4	4	3	4	5	3	4	4	5	3	4	x
B																																

*Fret numbers indicated are approximate positions of harmonics

with Rhythm figures 2 & 2a *simile* (3 times)

Em11

Sink in - to the holes in my eyes. _____ My

sins _____ have made me _____ blind. _____

Sink in - to the holes in my eyes. _____

Chords: Dm7, Dm9, C#m9, Bm11

Yeah.

guitar 1

Rhythm figure 3
let ring-----

end Rhythm figure 3

T	6	6	5		4	4	0
A	5	5	5		4	4	2
B	3	3	3	3	2	2	0
B	5	5	5	5	4	4	2

Chords: E5add#11, E

let ring throughout

T	0	0	0	3	0	3	1
A	3	2	2	3	2	2	2
B	2	2	2	0	0	0	0

1. 2. D.S. al Coda

T			
A			
B			

Coda

Chords: F, G

Sin make me strong.

guitar 1

T			
A			0
B	0	0	0
B	1	1	3

(G5)

guitar 2
guitar 1

E♭maj7 G5/F E♭maj7 G5/F

p Rhythm figure 4
let ring throughout

T 0 3 3 3 3 0 3 3 3 0 3 3 3 | 0 3 3 3 0 3 3 3 0 3 3 3

A 0 0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0

B

guitar 3 (acoustic)

mp Rhythm figure 4a
let ring throughout

T 3 3 3 3 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 3 3 3 3

A (0) 0 0 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 0 0

B 1 1 1 1 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 1 1 1 1 1

end Rhythm figure 4

The musical score for 'end Rhythm figure 4' consists of a treble clef staff and three bass staves. The treble staff contains a melodic line with eighth notes and rests, with chord symbols G5, G G(b5) G G(b5) G5, and G5 above it. The three bass staves are labeled T, A, and B. The T staff contains a sequence of eighth notes and rests, with some notes beamed in groups of three. The A and B staves contain rests.

end Rhythm figure 4a

T

A

B

with Rhythm figures 4 & 4a *simile* (2 times) (guitars 1 & 3)

G5

G5G(♭5) G G(♭5)G5

that fol - lowed you.

guitar 2

Rhythm figure 5

end Rhythm figure 5

	3	3	3	3	3	3	3	3
T	0	2	0	2	3	3	3	3
A	0	0	0	0	0	0	0	0
B								

[illegible]

with Rhythm figure 5 (guitar 2)

G5

G5G(b5)G G(b5)G5

that fol - lowed.

guitar 2

T

A

B

[illegible]

G5
guitar 3

that fol - lowed you. fol - lowed

guitar 1

p cresc. (with volume control) *f*

T

A

B

guitar 2

T
A
B

Guitar solo

with Rhythm figures 2 & 2a *simile* (4 times)

Em11

you.

guitar 4 (with distortion)

f

B B B B B B B R B R W.B.

T
A
B

P.M. - 1 P.M. - 1 P.M. - 1 B

T
A
B

T 14 12 11 15 14 B B

A 11 12 11 9 12 11 12 15(17) 14(16)

B

T 15(17) 15 14 15 B R B B R W.B.

A 14(16) (15) (16) 14 12 15(17) 15 12 14 (17)

B

with Rhythm figure 3

Dm7 Dm9 C#m9 Bm11

T 10 12 13 15 13 11 10 9 14 14 12 10 9 (10) W.B.

A 9 11 12 12 13 15 13 11 10 9 14 14 12 10 9 (10)

B

E5add#11 E E5add#11 E

(Hey!)

guitar 1

let ring throughout

T 0 0 0 0 3 3 1

A 3 3 3 3 1

B 2 2 2 2 0 0

1. 2. E5add#11

T
A
B

3 3
2 2
2 2
0 0

Additional lyrics

2. You control me, soul you stole, mine.
Wishful thinking, six feet under.
3. Dead by dreaming, sleep you steal, mine.
Pools of cold sweat, hatred burns me.

NO MEMORY

WORDS AND MUSIC BY SCOTT WEILAND, DEAN DELEO, ROBERT DELEO AND ERIC KRETZ

Moderately slow

*guitar 1 (acoustic)

fade in

Am C Bm Gmaj7

Rhythm figure 1

T	0 1	1 0	2 3	4
A	2 2 2	0 1 0	4 4 4	4 4 4
B	0 2	3 2 0 2	2 4	3 5 4 4 5

*Doubled by guitar 2 second time

Fmaj7 Bbmaj7 Em7 Em

end Rhythm figure 1

T			3 0	1 0
A	2 2 2	7 7 7	0 0 0	0 0 0
B	1 3 2 2 3	6 8 7 7 8	0 2 2 2	2 2 2

with Rhythm figure 1 (guitar 2)

guitar 1

Am C Bm Gmaj7

T	0 1 0 1	1 0	2 3	4
A	2 2 2	0 1 0	4 4 4	4 4 4
B	0 2	3 2 0 2	2 4	3 5 4 4 5

Fmaj7 **Bbmaj7** **Em7** **Em**

T
A
B

guitar 1 **Am** **C** **Bm** **Gmaj7**

let ring

T
A
B

guitar 2

T
A
B

Fmaj7 **Bbmaj7** **Em7** **Em**

T
A
B

T
A
B

with Rhythm figure 1
guitar 1

Am C Bm Gmaj7

O.D. O.D.

T 2 0 1 2 1 17 16 0/17 2 3 4 4 4 4 5

A 2 2 0 4 4 2 3 4 4 4 4 5

B 0 3 2 3 2 4 5 5

Fmaj7 Bbmaj7 Em7 Em

T 2 2 2 7 7 7 0 3 1 0

A 2 2 2 7 7 7 0 3 1 0

B 1 3 2 3 6 8 7 7 8 0 2 2 2 0 2

(segue to "Sin")

NAKED SUNDAY

WORDS AND MUSIC BY SCOTT WEILAND, DEAN DELEO, ROBERT DELEO AND ERIC KRETZ

Moderate rock

Drum intro

8

guitars 1 & 2*

A \flat

C

(fade in)

Rhythm figure 1

T	4	x	4	x	4	x	8
A	5	x	5	x	5	x	9
B	6	x	6	x	6	x	10
	4	x	4	x	4	x	8

*guitar 2 with wah throughout

A \flat

C7

A \flat

end Rhythm figure 1

T	8	4	4	x	4	x	4	x	8	8	4
A	9	5	5	x	5	x	5	x	9	9	5
B	10	6	6	x	6	x	6	x	10	10	6
	8	4	4	x	4	x	4	x	8	8	4

A \flat

C

I...

whoa...

Rhythm figure 2

T	4	4	x	x	4	x	x	4	x	x	8	8	x	x	8	x	x	8	x	x
A	5	5	x	x	5	x	x	5	x	x	9	9	x	x	9	x	x	9	x	x
B	6	6	x	x	6	x	x	6	x	x	10	10	x	x	10	x	x	10	x	x
	4	4	x	x	4	x	x	4	x	x	8	8	x	x	8	x	x	8	x	x

[illegible]

8 with Rhythm figure 1
A \flat

1. You're the fuel to the fire,
2. See additional lyrics


guitar 2

Rhythm figure 3

end Rhythm figure 3

T	
A	× 8 8/10 10 10/8 10 10
B	× 6 6/8 8 8/6 8 8

guitar 3 (2nd time only)



with feedback throughout

B

T

A

B

[illegible]

with Rhythm figures 1 and 3

A \flat **C**

You're the i - ro - ny of jus - tice,

B **R**

T 3 (5) 3

A

B

A \flat **C7**

and the fa - ther of law.

T 3 5 6

A

B

A \flat **C**

I've been wait- ing for a - while to meet you, for the chance to shake your hand,

guitars 1 & 2

Rhythm figure 4

T 4 4 4 8 8 8

A 5 5 5 9 9 9

B 6 6 6 10 10 10

4 4 4 8 8 8

A \flat **C7**

to give you thanks— for all the suf - f'ring you com - mand.—

end Rhythm figure 4

T	4	4	4	×	8	8	8	×
A	5	5	5	×	9	9	9	×
B	6	6	6	×	8	8	8	×
	6	6	6	×	10	10	10	×
	4	4	4	×	8	8	8	×

with Rhythm figure 4

A \flat **C**

And when all is o - ver— and we re - turn to dust,—

A \flat **C7**

who will be— my judge— and which one do I trust?—

with Rhythm figure 2 (2 times)

A \flat **C**

I... whoa...

A \flat **C7**

I... yeah.

A \flat **C**

I... whoa...

A \flat **to Coda** **C7**

I... yeah.

guitars 1 & 2

A \flat **C** **A \flat**

T	4	x	4	x	4	x	8	8	4
A	5	x	5	x	5	x	9	9	5
B	6	x	6	x	6	x	10	10	6
	4	x	4	x	4	x	10	10	6
							8	8	4

D.S. al Coda

A \flat **C7** **A \flat**

T	4	x	4	x	4	x	8	8	4
A	5	x	5	x	5	x	9	9	5
B	6	x	6	x	6	x	10	10	6
	6	x	6	x	6	x	10	10	6
	4	x	4	x	4	x	8	8	4

Coda guitar 3

Guitar solo with Rhythm figure 4 (2 times)

A \flat **C**

T	x	11	(8)	B	B	R	W.B.	W.B.
A	x	10 (12)	(8)	12 (13)	5	13 (15)	13	12 13 (14) 12 0
B								

A \flat **C7** **A \flat**

W.B. **(left hand)** **W.B.** ***W.B.**

T	0	8	8	8	8	10
A	0	8	8	8	8	10
B	0	8	8	8	8	10

C **A \flat** **C7**

B R **†W.B.** **B *W.B.** **B** **W.B.**

hold bend

† strike with bar fully depressed *** slowly depress bar fully**

T	8	8	10	8	10	8	10	10	10	16 (18)	18	(20)	18
A	8	8	10	8	10	8	10	10	10	16 (18)	18	(20)	18
B	8	8	10	8	10	8	10	10	10	16 (18)	18	(20)	18

with Rhythm figure 1 (2 times)

Ab C

(Quasi spoken:) An eye for an eye, and a tooth for a

Ab C7

tooth, turn the oth-er cheek a - side.

Ab C

We're all God's chil - dren, the giv - er of life,

Ab C7

but on - ly we will sur - vive.

Ab C

I... whoa...

Ab C7

I... yeah.

Ab C

I... whoa...

Ab C7

I... yeah.

guitars 1 & 2

A \flat **C** **A \flat** **C7**

T 4 4 4 4 8 8 4 4 4 4 8

A 5 5 5 5 9 9 5 5 5 5 9

B 6 6 6 6 10 10 6 6 6 6 10

4 4 4 4 8 8 4 4 4 4 8

1. 2.

rit. -----| with feedback

T 8 4 8

A 9 5 9

B 10 6 10

8 4 8

Additional lyrics

2. You're the champion of sorrow
 You're the love and the pain
 You're the fighter of evil,
 Yet you're one and the same.

PLUSH

WORDS AND MUSIC BY SCOTT WEILAND, DEAN DELEO, ROBERT DELEO AND ERIC KRETZ

Moderately slow

*guitar 1**

G5

G°/B_b

C6/A

G

G5

G°/Bb

The musical score is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It consists of two measures. The first measure is labeled 'Rhythm figure 1' and the second is labeled 'end Rhythm fig. 1'. The notation includes chords, rests, and a repeat sign in the second measure. Below the staff, there are three rows of numbers corresponding to the strings (T, A, B) and frets.

	Rhythm figure 1			end Rhythm fig. 1		
T	3	3	3	3	3	3
A	3	3	2	1	1	0
B	0	0	3	2	2	0

*Two guitars arranged for one

[illegible]

G D/F# F C/E Ebmaj9

1. And — I feel — that time's a wast - ed go. —
2. See additional lyrics

T 3 3 × × × 3 3 3 × × × 1 1 1 × × × 3
A 0 0 × × × 2 2 2 × × × 2 2 2 × × × 5 5 5 × × × 3
B 0 0 × × × 0 0 0 × × × 3 3 3 × × × 5 5 5 × × × 3
2 2 2 2 2 2 3 3 3 7 7 7 6

[illegible]

C/E E \flat maj9 F5

these are lies to come. So would you even care?

T 1 1 x x x 5 5 5 x x x 3 3 3 x x x 3 3 3

A 2 2 x x x 5 5 5 x x x 3 3 3 x x x 3 3 3

B 3 3 x x x 5 5 5 x x x 3 3 3 x x x 3 3 3

1 1 7 7 7 6 6 6 6 6 6 1 1 1

D5 Csus2 G/B Csus2 D5 Csus2 G/B Csus2

And I feel it.

let ring throughout

T 3 3 3 3 0 3 3 3 0 3
A 2 0 0 0 0 0 0 0 0 0
B 0 0 3 2 3 0 0 3 0 2

D5 Csus2 G/B Csus2 D5 Csus2 G/B Csus2

And I feel it.

T 3 3 3 3 0 3 3 3 0 3

A 2 0 0 0 0 0 0 0 0 0

B 0 0 3 2 3 0 3 2 3 0

§ Ebmaj9 F Ebmaj9

Where ya go - ing for to - mor - row?

T 3 3 x x x 3 3 3 x x x 1 1 1 x x x 1 1 1 x x x 3

A 3 3 x x x 3 3 3 x x x 2 2 2 x x x 2 2 2 x x x 3

B 3 3 x x x 3 3 3 x x x 3 3 3 x x x 3 3 3 x x x 3

6 6 6 6 6 3 3 3 3 3 3 3 3 3 3 6

F

Where— ya go - in' with the mask I found?—

T 3 3 x x x 3 3 3 x x x 1 1 1 x x x 1 1 1 1 1 x 1

A 3 3 x x x 3 3 3 x x x 2 2 2 x x x 2 2 2 2 2 x 2

B 3 3 x x x 3 3 3 x x x 3 3 3 x x x 3 3 3 3 3 x 3

6 6 6 6 6 3 3 3 3 3 3 3 3 3 3 3

E♭maj9 F E♭maj9

And I feel,— and I feel,— when the dogs be-gin— to smell her,

T 3 3 × × × 3 3 3 × × × 1 1 1 × × × 1 1 1 × × × 3
3 3 × × × 3 3 3 × × × 1 1 1 × × × 1 1 1 × × × 3
A 3 3 × × × 3 3 3 × × × 2 2 2 × × × 2 2 2 × × × 3
3 3 × × × 3 3 3 × × × 3 3 3 × × × 3 3 3 × × × 3
B 6 6 6 6 6 3 3 3 3 3 3 3 3 3 3 3 3 6
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

Will she smell a-lone? _____

G5 G°/B \flat C6/A G G5 G°/B \flat

T 3 3 3 3 3 3 3 3 3 3 3 3 3 3

A 0 0 3 1 1 0 0 1 2 2/3 0 2

B 2 2 0 2 2 0 2 2 0 2 2 0 2

2.

G5 F5 C/E D5 Eb5 D5

When the dogs do find her, got time, time to wait for to -

guitar 1

Rhythm figure 1

end Rhythm figure 1

T																											
A																											
B	5 3	5 3	5 3	5 3	5 3	X X	5 3	3 1	3 1	3 1	X X	3 1	3 1	2 3	2 3	2 3	2 3	2 3	X X	7 5	8 6	8 6	8 6	8 6	7 5	7 5	7 5

guitar 2

The musical notation for guitar 2 is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some triplets. Below the staff are three lines of tablature labeled T, A, and B, corresponding to the strings. The tablature shows fret numbers and string numbers (0-4) for each note.

String	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6	Measure 7	Measure 8
T	0	2	4	3	4	3	4	4
A	0	2	4	4	2	0	3	4
B	0	2	4	4	2	0	3	4

with Rhythm figure 1 (2 times)

G5 F5 C/E D5 Eb5 D5

mor - row, _____ to find it, _____ to find it, _____ to find it. _____

poco ritard.

T 0 2 3 3 3 0 0 3 3 3 3 3 1 1 0 0 1 1/3 1 1/2

A 0 2 3 3 3 0 0 3 3 3 3 2 0 0 2 1 0 1/2

B

to Coda

G5 F5 C/E D5 Eb5 D5

When the dogs do find her, got time, time to wait for to

a tempo

T 0 2 4 3 4 2 0 3 4 4 4 4 1 1 0 2 1 0 1 3 1 2

A 3 4 3 3 2 1 0 2 1 0 1 2

B

G5 F5 C/E D5 Eb5 D5

mor - row, _____ to find it, _____ to find it, _____ to find it. _____

ritard.

T

A

B

5 5 5 5 5 3 3 3 3 3 2 2 2 2 2 3 7 8 7

3 3 3 3 3 3 1 1 1 1 3 3 3 3 3 5 6 5

(6) (6) (6) (6) (6)

G5 G°/Bb C6/A G *play 3 times*

a tempo

T

A

B

3 3 3 3 3 3 3 3 3 3 3 3 3

0 0 3 2 1 1 0 0 0 0 0 0 0

2 2 0 0 0 0 0 0 0 0 0 0 0

G5 G°/Bb C6/A G/D *D.S. al 2 al Coda*

T

A

B

3 3 3 3 3 3 3 3 3 3 3 3 3

0 0 3 2 1 1 0 0 0 0 0 0 0

2 2 0 0 0 0 0 0 0 0 0 0 0

[illegible]

Additional lyrics

2. And I feel, so much depends upon the weather.
So is it raining in your bedroom?
And I see, that these are the eyes of disarray.
Would you even care?

And I feel it.
And she feels it.

CREEP

WORDS AND MUSIC BY SCOTT WEILAND, DEAN DELEO, ROBERT DELEO AND ERIC KRETZ

Slow guitar 1 (acoustic)

C B7 Em Em7

guitar 2 (clean electric)

let ring----- let ring-----

C B7 Em7

let ring - 4 rit.

let ring----- let ring----- rit.

Em7 C B7

1. For - ward yes - ter-day, — makes — me wan - na stay. —
2. See additional lyrics

(2nd time only)

let ring throughout

[illegible]

Em Em7 C B7

Liv - in' un - der house, — guess I'm liv - in', I'm — a mouse. —

T 0 3 3 3 3 3 3 0 0 0 0 0 2 2 2 2 ×

A 0 3 3 3 3 3 3 0 1 1 1 1 × 0 0 0 0 ×

B 2 2 2 2 2 2 2 0 2 2 2 2 × 1 1 1 1 ×

0 0 0 0 0 0 0 0 3 3 3 3 2 2 2 2

T 0 3 0 0 3 0

A 2 0 0 2 0 0

B 2 0 0 2 0 0

Em Em7 C B7

All's I gots is time, — got no mean - ing, just — a rhyme. —

T 0 3 3 3 3 3 3 0 0 0 0 0 × 2 2 2 2 ×

A 0 3 3 3 3 3 3 0 1 1 1 1 × 0 0 0 0 ×

B 2 2 2 2 2 2 2 0 2 2 2 2 × 2 × 1 1 1 1 ×

0 0 0 0 0 0 0 0 3 3 3 3 3 2 2 2 2

T 0 3 0 0 3 0

A 2 0 0 2 0 0

B 2 0 0 2 0 0

Em Em7

let ring-----1

4/5

T A B

G5 Asus2 Em Em7

Take time with a wound-ed hand 'cause it likes to heal.

4/5

T A B

G5 Asus2 Em Em7

Take time with a wound-ed hand 'cause I like to steal.

(cue notes 2nd and 3rd times only)

The first system of the musical score includes a guitar staff with a key signature of one sharp (F#) and a common time signature. The guitar part features a melody line with chords G5, Asus2, Em, and Em7. The vocal staff has the lyrics "Take time with a wound-ed hand 'cause I like to steal." The bass staff shows a bass line with fret numbers (0, 2, 3, 4) and a diagram of the fretboard. The guitar staff also includes a diagram of the fretboard. The bass staff has a diagram of the fretboard. The guitar staff has a diagram of the fretboard. The bass staff has a diagram of the fretboard.

G5 Asus2 Csus2 D

Take time with a wound-ed hand 'cause it likes to heal, I like to steal. I'm

The second system of the musical score continues the melody and bass line. The guitar staff includes chords G5, Asus2, Csus2, and D. The vocal staff has the lyrics "Take time with a wound-ed hand 'cause it likes to heal, I like to steal. I'm". The bass staff shows a bass line with fret numbers (0, 2, 3, 4) and a diagram of the fretboard. The guitar staff also includes a diagram of the fretboard. The bass staff has a diagram of the fretboard. The guitar staff has a diagram of the fretboard. The bass staff has a diagram of the fretboard.

Em D/F# G A5 Em D/F# G N.C.

half the man I used to be. (This I feel as the dawn, it fades to gray.)- Well, I'm

guitar 3 (with chorus)

let ring throughout

T

A

B 0 2 0 0 2 3 2 3 5 7 5 7 0 2 0 0 2 3 2 3 5 6 7

guitar 4 (with distortion)

T

A

B 0 2 3 3 5 7 5 7 0 2 3 3 5 6 7

Em D/F# G A5 Em D/F# G N.C.

half the man I used to be. (This I feel as the dawn, it fades to gray.)- Well, I'm

guitar 3 (with chorus)

let ring throughout

T

A

B 0 2 0 0 2 3 2 3 5 7 5 7 0 2 0 0 2 3 2 3 5 6 7

guitar 4 (with distortion)

T

A

B 0 2 3 3 5 7 5 7 0 2 3 3 5 6 7

Em D/F# G A5 Em D/F# G N.C.

half the man— I used— to be.— (So this I feel as the dawn,— it fades— to gray.)— Well, I'm

let ring throughout

T
A
B

0 2 0 0 2 3 2 3 5 7 5 7 0 2 0 0 2 3 2 3 5 6 7

T
A
B

0 2 3 3 5 7 5 7 0 2 3 3 5 6 7

to Coda \oplus

Em D/F# G A5 Em D/F# G N.C.

half the man— I used— to be,— half the man— I used— to be.—

let ring throughout

T
A
B

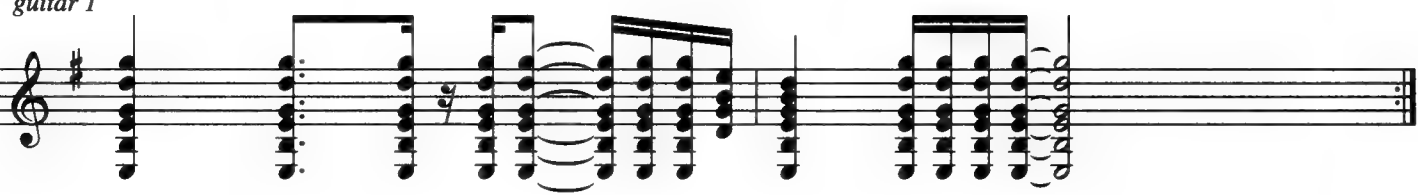
0 2 0 0 2 3 2 3 5 7 5 7 0 2 0 0 2 3 2 3 5 6 7

T
A
B

0 2 3 3 5 7 5 7 0 2 3 3 5 6 7


1. Em Em7

guitar 1



T 3 3 3 3 3 3 3 0 3 3 3 3
A 0 0 0 0 0 0 0 0 0 0 0 0
B 2 2 2 2 2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0 0 0 0 0


bass arranged for guitar



T
A
B 7 6 7 5 4 5 3 2

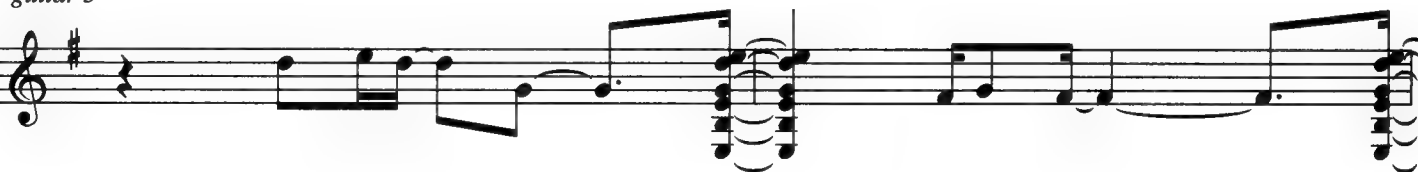
2. Em7

guitar 1



T 0 0
A 3 3
B 2 2
0 0

guitar 3



T 3 0 3 3 0 3
A 0 0 0 0 0 0
B 2 2 4 4 2 2
0 0 0 0 0 0

D.S. al Coda

Half the man, _____

T 0 3 0 3
A 0 2 0 2
B 2 2 2 0

T 0 3 0 3
A 0 2 0 2
B 2 2 2 0

⊕ Coda

Em D/F# G N.C.

guitar 3 half the man I used to be, half the man I used to be.

guitar 4

T
A
B 0 2 0 0 0 2 3 3 0 1 2

T
A
B 0 2 3 3 0 1 2

Additional lyrics

2. Feelin' uninspired, think I'll start a fire.
Everybody run, Bobby's got a gun.
Think you're kinda neat, then she tells me I'm a creep.
Friends don't mean a thing, guess I'll leave it up to me.

PIECE OF PIE

WORDS AND MUSIC BY SCOTT WEILAND, DEAN DELEO, ROBERT DELEO AND ERIC KRETZ

Tune down

$\frac{1}{2}$ step:

- ① E \flat ④ D \flat
② B \flat ⑤ A \flat
③ G \flat ⑥ E \flat

Moderately slow

N.C. (E5)

guitars 1 & 2 (with distortion)

guitars 1 & 2 (with distortion)

let ring-----4

let ring-----B-----4

T 0 0 4

A 7 5 4 5 5 2

B 7 5 2 4 5 5 2

let ring-----1

let ring-----1

T 0 0 0 0 4 2 3

A 7 5 4 5 5 2 7 5 4 5 5 2

B 7 5 4 5 5 2 7 5 4 5 5 2

Yeah.

P.M. Rhythm figure 1

P.M. end Rhythm figure 1

T																														
A	7	5	2	5	2	2	7	5	2	5	2	2	2	3	4	7	5	2	5	2	2	7	5	2	5	2	2	2	3	4
B	7	5	2	5	2	2	7	5	2	5	2	2	2	0	0	7	5	2	5	2	2	7	5	2	5	2	2	2	0	0

Yeah.

P.M. P.M.

T

A 7 5 2 5 2 2 7 5 2 5 2 2 3 4

B 7 5 2 5 2 2 7 5 2 5 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

2nd time substitute Rhythm figure 1 in 1st 4 bars

N.C.

1. I broke the bread - line, no - bod - y knows.

2. See additional lyrics

P.M. P.M. end Rhythm figure 2

T

A 7 5 2 5 2 2 7 5 2 5 2 2 3 4

B 7 5 2 5 2 2 7 5 2 5 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

with Rhythm figure 2 (2 times)

I walked the front line, still got far to go.

I mixed the wa - ter, I drank the wa - ter.

Yeah, _____ yeah, _____ (2nd time): Yeah, _____ It's

T

A 7 5 2 4 5 7 5 2 4 5 7 5 2 4 5 5 2 2

B 7 5 2 4 5 7 5 2 4 5 7 5 2 3 5 5 2 2

> > > > 0 0 0

Chorus

N.C. (D5)(E5) N.C. (D5) (A/C#) N.C. (D5)(E5) N.C. (D5)(E5)

Star - ing me down, _____ wear - ing a crown _____ of

Rhythm figure 3

T

A

B

3 4 0 0 7 9 5 7 0 0 2 4 5 4 7 9 5 7 3 4 0 0 7 9 9 5 7 7

end Rhythm figure 3

with Rhythm figure 3

to Coda

1.
N.C.

let ring-----+

let ring - - - - -

2. G7 F# F6 E9

Hey, _____ don't wan - na let me be a
 guitar 1 Hey _____ Don't wan - na

Rhythm figure 4
 let ring throughout

T 3 4 3 3 3 3 3 2 3 7 6 7
 A 3 4 3 4 3 4 3 2 3 3 7 6 7
 B 3 4 3 4 3 4 3 2 3 3 7 6 7

8va -
 guitar 2 (with slide and wah)

T 17 20 15
 A
 B

C9 D9 E5

man.
 let me be a man. _____

end Rhythm figure 4

T 3 3 3 5 9 9
 A 2 3 3 5 9 9
 B 3 2 3 3 5 7 7 7

8va -

T 18 17 15 7 9
 A
 B

G7 F#+ F6 E9

Hey, _____ Hey, _____ don't wan - na lead me to your
don't wan - na

T 3 4 3 3 2 3 7 6 7
A 3 4 3 4 3 4 3 3 7 6 7
B 3 4 3 4 3 4 3 3 7 6 7

8va

T 9 7 15
A 9 7 15
B 9 7 15

C9 D9

home. _____ Don't wan - na lead — me to your — to your
lead me to your home.

T 3 3 3 5 5 5 5 5 5 5 5
A 2 3 3 5 5 5 5 5 5 5 5
B 3 2 3 3 5 5 5 5 5 5 5

8va

T 18 17 15 17
A 18 17 15 17
B 18 17 15 17

home. _____

guitar 3 (with wah) ^{8va} _____

3

B R B R B

T	14 (15)	14	14 (15)	14		12 14 12	12	12	14	7	5	7
A	14 (16)	14	14 (16)	14	12	14 (19)						
B												

B B B

T										0	12	12	20 (22)
A	5	5	7 (9)	5	5	2	1	0	3	(5)	3	(5)	
B													

^{8va} _____

B B B B R B

T	20 (22)	20 (22)	20 (22)	19	18	17	15	17	17 (19)	17	15	17	15	17	12	15	15 (17)
A																	
B																	

guitars 1 and 2

P.M. _____ P.M. _____

T A B

T																	
A	7	5	2	5	2	2	7	5	2	5	2	2	2	2	2	2	2
B	7	5	2	5	2	2	7	5	2	5	2	2	2	2	2	2	2

guitar 3 ^{8va} _____

R B B B B B B

T	15	17															
A			14 (16)	14 (16)	15	14	12	14	12 (14)								
B										14	12	14	12 (14)	10	12	(14)	

Yeah, _____ yeah, _____ yeah, _____ It's

T

A

B

let ring-----

T

A

B

Coda with Rhythm figure 3 (2 times)
 N.C. (D5) (E5) N.C. (D5)(E5) N.C. (D5)(E5) N.C. (D5)(A/C#)
 me. I killed the man - child,

guitars 1 & 2

guitar 3 8va

B 15 B B R B R B R B
 15 (17) 15 (17) 15 (17) 15 (17) 15 12 14 (16) 14 (16)

N.C. (D5)(E5) N.C. (D5)(E5) N.C. (D5)(E5) N.C. (D5) (A/C#)

I had the mid - wife. I drank the wa - ter, I stand a - lone.

guitar 3 8va

B R B R B R B

T 14 (15) 14 (15) 14 (15) 12 14 12

A 14 (16) 14 12 14 (16) 14 (16) 14 (16) 12 14 12

B 14

N.C. (D5)(E5) N.C. (D5)(E5) N.C. (D5)(E5) N.C. (D5) (E5)

I broke the bread - line,

8va

B B R B

T 12 12 15 (17) 15 12 15 (18) 15 14 (15) 14 12

A 14 (16) 14 12 15 (17) 15 12 15 (18) 15 14 (16) 14 12

B

N.C. (D5)(E5) N.C. (D5) (E5) N.C. (D5) (E5) N.C. (D5) (E5)

I walked the front line. Don't know my name, - you know where to find.

8va

B B

T 14 (15) 12 15 14 12 14 (15) 12 12 14 14

A 14 (16) 12 15 14 12 14 (16) 12 14 14 14

B

with Rhythm figure 4 (4 times)

N.C. (D5) (E5) N.C. (D5) (E5) G7 F#+

me, yeah. Hey, Hey,

8va

(with slide and wah)

(both notes vib.)

B B B

T 15(17) 15(17) 15(17) 17

A

B

F6 E9 C9

don't wan - na let me be a man. don't wan - na let me be a man.

T 12 7 15 14 12

A

B

D9 E5 G7 F#+

Hey, Hey,

T 9 9 9 7 / 7

A

B

F6 E9 C9

don't wan - na lead me to your home.
 don't wan - na lead me to your home.

T
A 12 12 15 14 12
B

D9 E5 G7 F#+

Hey, Hey,

T
A 7 9 9 7 9 7
B

F6 E9 C9

don't wan - na let me be a man.
 don't wan - na let me be a man.

T
A 12 12 12 12 15 14 12
B

??

D9 E5 G7 F#++ F6 E9

Hey, Hey, don't wan - na lead me to your don't wan - na

8va

poco rit.

T 17 15/17 15 12 12 12

A 9 9

B

C9 D9 E5

home. lead me to your home.

8va

T 18 17 15 17 17

A

B

Additional lyrics

2. I killed the manchild, I'll fast alone.
I had the midwife, naked and alone.
I mixed the water, I drank the water.
I killed the brainchild, I'll fast alone.

CRACKERMAN

WORDS AND MUSIC BY SCOTT WEILAND, DEAN DELEO, ROBERT DELEO AND ERIC KRETZ

Moderately fast rock

Intro

drums x

A5 B5 A5 B5 A5 B5
*guitar 1 (with distortion)

play 3 times

guitar 1 (piano accompaniment) *play 5 times*

f Rhythm figure 1

T	A	B
.	2 4 4 2 4 4 2 4	0 2 2 0 2 2 0 2
.	4 2 4 4 2 4 4 2	2 0 2 2 0 2 2 0
.	2	2 4 4 0 4 4 2 4
.	2	4 0 4 4 2 4 4 4
.	0 2 2	2 2 0 2
.	2	2 2 0 2 2 2

*Two guitars arranged for one guitar

*Two guitars arranged for one guitar

A5 B5 A5 B5 A5 B5 A5 B5 A5 B5 A5

B7/A

end Rhythm figure 1

T
2
0 2 2 0 2 2 0 2
2 0 2 2 0 2 2 0

A
2
0 2 2 0 2 2 0 2
2 0 2 2 0 2 2 0

B
2
0 2 2 0 2 2 0 2
2 0 2 2 0 2 2 0

7
7
9

1. Kick - in' _____ as I'm try'n to sleep. _____ I got the
 2. Trip - pin' _____ as I'm think - in' _____ 'bout a

Rhythm figure 2

T
 A
 B

E5 F#5 A5 F#5 E5 F#5 A5 F#5 E5 F#5

mud - be - neath my shoes. Rub-
boy, his name was Sue.

end Rhythm figure 2

T
A
B

2 4 4 2 4 4 2 4 4 2 4 4 4 4

0 2 2 0 2 2 0 2 2 0 2 2 2 2

with Rhythm figure 2

E5 F#5 A5 F#5 E5 F#5 A5 F#5 E5 F#5

He's a man, rub - ber a band, gun in hand, gun in
crack - er - man, crack - er-

E5 F#5 A5 F#5 E5 F#5 A5 F#5 E5 F#5

hand, I wan - na use.
man, he's a wo - man, too.

Chorus

with Rhythm figure 1

A5 B5 A5 B5 A5 B5 A5 B5 A5B5 A5 E5 F#5 A5 F#5 E5 F#5

Roam - in', roam - in', roam. (Got - ta get a - way, got -

A5 F#5 E5 F#5 A5 B5 A5 B5 A5 B5 A5 B5 A5 B5 A5

to get a - way.) And I think I think too much.

E5 F#5 A5 F#5 E5 F#5 A5 F#5 E5 F#5 A5 B5 A5B5 A5 B5

(I - don't care, - yeah, but I don't care. -) Roam - in',

A5 B5 A5 B5 A5 F#5 E5 A5 F#5 E5 F#5 A5 F#5 E5 F#5

roam - in', roam... (Got-ta get a-way, got to get a-way.)

A5 B5 A5 B5 A5 B5 A5 B5 A5 B5 A5 *to Coda* 1. B7/A

And I think I think too much.

Half-time feel

2. F#5 A5 D5 (B5) (E5)

And I'm think - in'

guitar 1

Rhythm figure 3

B R

T 3 3 4 5 5

A 2 2 2 4 4

B 4 4 4 0 0 0 0 0

F#5 A5 D5 F#5 A5 D5

while I'm think - in'.

let ring-----

B

T 3 3 3

A 2 2 2 0 0 0

B 4 0 0 0 0 0 5 (7) 2

(B5) (E5) F#5 A5 D5

And— I'm think - in' while I'm think- in'.

let ring-----| end Rhythm figure 3

B R

T	4 (5) 4 4 2 4 2/4 4 4	3	0 0 0 0
A	4 (5) 4 2 4 2/4 4 4	2	0 0 0 0
B	0	4 2 0 0	12

Guitar solo
with Rhythm figure 2 (4 times)

E5 F#5 A5 F#5 E5 F#5 A5 F#5 E5 F#5 E5 F#5 A5 F#5 E5 F#5

f U.B. U.B. B U.B. B hold bend hold bend

T	14 14 14 14 14 14 17(19) 17(19) 17(19) 17(19) 17(19) 17(19)	16
A	17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19) 17 (19)	
B		

A5 F#5 E5 F#5 E5 F#5 A5 F#5 E5 F#5 A5 F#5 E5 F#5

--| hold bend-----|

B B R B R B R B R

T	17 (19) 19 (22) (22) 19 17 (19) 17 (19) 17 (19) 17	
A	17 (18) 18 (21) (21) 18 16 (18) 16 16 (17) 16	
B		

E5 F#5 A5 F#5 E5 F#5 A5 F#5 E5 F#5 E5 F#5 A5 F#5 E5 F#5

8va-----|

B B U.B. R B B B

T	17 (18) (19) 14 16 16 16 (18) 17 17 (19) (21) 17(21)
A	16 (18) 16 16 14 16 16 16 (18) 14 (0)
B	16 14

8va

A5 F#5

E5 F#5

E5 F#5

A5 F#5

E5 F#5

E5 F#5

E5 F#5

8va-

R

R

B

R

B

T

(20)

(19)

17(19)

(21)

(19)

17

14

17 14

16 14

16 14

16 15 14

12

(6)

(11)(11)

14 (17)

D.S. al Coda

with echo repeats

T 14 (17) 14 14 (17) 14 14 (17) 14 17 (19) 17 (14) 9 4 2

A 18

B

Coda  with Rhythm figure 3

Half-time feel

And I'm think - ing while I'm think - ing.

End half-time feel

with vocal ad lib

E5 F#5 A5 F#5 E5 F#5 A5 F#5 E5 F#5 E5 F#5 A5 F#5 B7/E

T

A

B

2 4 4 0 4 4 2 4 4 0 4 4 2 4 4 0 4 0 0

0 2 2 2 2 2 0 2 2 2 0 2 2 2 0 2 2 0 0

Freely *fade out*

T

A

B

B B B

7 (9) (10) (11) (0)

WHERE THE RIVER GOES

WORDS AND MUSIC BY SCOTT WEILAND, DEAN DELEO, ROBERT DELEO AND ERIC KRETZ

Moderate half-time feel

Intro

(drums) 3

guitar 1 (with distortion and wah) E7#9

f

B 12 15(17) 12 15 12 B

guitar 2 (with distortion)

mf *f*

Rhythm figure 1

8 8 8 8

7 7 7 7

6 6 6 6

5 0 5 0 (0)

3 0 0 3 0 (0)

*Two guitars arranged for one guitar

R B

T 15 (16) 14 14 12 12 12 12 12 12 15 (17)

A 15 (16) 14 12 12 12 12 12 14 12

B 12/14

8 8 8 8

7 7 7 7

6 6 6 6

5 0 5 0 3 0 0 5 5 5 0

3 0 3 0 0 3 0 0 0 0

T 15 (17) 15 14
 A
 B

end Rhythm figure 1
 T 8
 A 7
 B 6 5 0 3 0 0 3 4 4 7 7 8 5 5 6 0 0

with Rhythm figure 1 (2 times) *simile*

E7#9

1.,3.(D.S.) Yeah, I could hide in the calm of the eye of a storm and nev-er blow a-

way.

Well, I'm a young - (uh) man with a knife to my back, and

some things nev-er seem to change.

Pre-chorus

§ guitar 3 (clean)

Rhythm figure 2a



p



G5 A5 G5 A5 G5 A5 G5 G5 F#5 G5

No- where to run— to, no-where to hide.— Sing the song— or keep— it in - side.

Rhythm figure 2b

T

A

B

The musical score is for the song "The Farmer in the Dell". It includes a guitar part and a vocal part. The guitar part is written in treble clef with a key signature of one sharp (F#). The vocal part is written in treble clef with a key signature of one sharp (F#). The lyrics are: "Bought the farm,— but the farm-er done died. Sing that song,— sing that song— in—". The guitar part includes two chord diagrams: "Asus2" and "G6". The vocal part includes a "P.M." (Piano) marking. The score is divided into two systems. The first system contains the first two lines of music. The second system contains the next two lines of music. The guitar part includes a "P.M." (Piano) marking. The vocal part includes a "P.M." (Piano) marking. The score is divided into two systems. The first system contains the first two lines of music. The second system contains the next two lines of music. The guitar part includes a "P.M." (Piano) marking. The vocal part includes a "P.M." (Piano) marking.

end Rhythm figure 2a

E7#9

side.

T 8 8 8 8 8

A 7 7 7 7 7

B 6 6 6 6 6

5 5 5 0 5 0 0 0 3 4 4

A5 A#°

end Rhythm figure 2b

T

A

B 7 8 7 7 (6) (6)

5 5 6

with Rhythm figure 1 (2 times) *simile*

E7#9

2. I _____ wish _____ I could live _____ in the dream _____ that I fly _____ on tarred and feath-ered

wings, _____ yeah. _____ Well, _____ I'm-a los-

ing a game _____ of re - al - it - y dice - where the deal - er nev - er ev - er pays. _____

Pre-chorus

with Rhythm figures 2a and 2b *simile*

G5 A5 G5 A5 G5 A5 G5 A5 G5 A5 G5 A5

No- where to run _____ to, no- where to hide. _____ Sing the song _____ or keep _____ it in - side.

G5 A5 G5 A5 G5 A5 G5 A5 G5 A5 G5 A5 G5 A5

Bought the farm, _____ but the farm - er done died. _____ Sing that song, _____ sing that song _____ in-

E7#9 A5 A#°

side, _____ yeah! _____

Chorus

D(7)

I wan - na be as big as a moun - tain, — I wan - na fly as high as the sun. —

guitar 2

Rhythm figure 3
palm mute on open D throughout

end Rhythm figure 3

T	5	(7)	5	5	7	(5)	5	5	5	5	7	5	5	7	8	5
A	5	(7)	5	5	7	5	5	5	5	5	7	5	5	7	9	5
B	0	0	0	0	0	0	0	0	0	0	0	7	6	5	0	0

to Coda

I wan - na know what the rent's like in heav - en, I wan - na know where — the ri - ver

T	5	7	5	7	5	7	7	5	5	5	7	5	7	8	5	5
A	5	7	5	7	5	7	7	5	5	5	7	5	7	9	5	5
B	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

A5 A#° 1. E7#9

goes. —

T																
A																
B	7	5	7	7	8	9	11	10	9	9	3	0	5	0	3	0

*Two guitars arranged for one guitar

N.C. 2. A#°

T 8 8 8
A 7 7 7
B 6 6 6

3 0 0 (0) 3 0 3 4 0

9 11 10 9

Bridge

Em C

poco dim.
guitar 2

If I was strong er

guitar 3

mp Lead figure 1
let ring

end Lead figure 1

T 15 16 15 13 13 12 13
A 16 16 12 12
B (10/12) 14 10

with Lead figure 1 (3 times) *simile*

Em C

I — could be a moun - tain — range.

guitar 2

guitar 4
mf

T
A
B 7 7 3 3 2 3 2 3 3

T
A
B 7 9 9 9 9 7 9 9/11 9 7 9 9 9 7 4 7

Em C

If night — was — long - er, —

T
A
B 7 7/10 3 3

T
A
B 9 7 10 10 8 7 7 9 7 9 7 9 10

Em C

could I — es - cape — the day? —

T

A

B / 7 7 3 3 3

T

A

B (7) 9 7 9 7 7 9 7 9 8 7 10

A(5) Csus2

If I was strong - er — I — could be a moun - tain range. —

*guitar 2

T (2) 2 3

A 2 2 5

B 0 0 3

(3)

0 0

*Two guitars arranged for one guitar

A(5) A#°

If night was long - er, — could I — es - cape —

T

A (6) 7 8 9 11

B 7 7 10 10

5 5 6 9 9

(6) (6)

Guitar solo

with Rhythm figure 1 (2 times) *simile*

the day?

mf


B

T 8 (9) 9 9 10 (12) 9 9 12 (14) 9 9 2 14 (16) 15 14 17 16 (17) 16 14 17 8

A

B

E7#9



The musical notation shows a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes with various ornaments like grace notes and wavy lines. A triplet of eighth notes is marked with a '3' below it. Below the staff, there are three rows of tablature for strings T, A, and B.

T

T^{*}B † R

T 15 10 8 10 15 (17) (12) 10 8 7 9 9 7 9 (10) B B B R B

A 9 9 7 9 (10) 9 (11) 9 (11) 9 (11) 9 (11) 2

B 5 7 5

*Bend with aid of left hand on 10th fret

†Hold bend while pulling off from tap to 10th fret

D.S. al Coda

T 15 15/17 17 17 20 (22) 20 20 (22)20 (22) 20 (23) 20 (23) 20 (24) 20 (24)

A 16 18 18 21

B (6)

Coda with Rhythm figure 3 (11 times) *simile* to fadeout
D(7)



Outro
D(7)

goes. — Where the riv - er —

guitar 1
mf

T (14)(16) 14 16 14 12 11 11 12 12 14
A 13 12 12 14 14
B

goes, — Where the riv - er —

B

T 12 14 (15) 14 14
A 14
B

goes. _____ Where the riv-er goes. _____

8va

B R B R

T 17 16 (17) 16 14 16 (17) 16 14 16 14 15 17 18 19 15 17 15 17 18

A 17 16 17 16 17

B

8va

T 17 18 17 15 17 14 15 14 15 17 14 13 15 12 14 14

A

B

Where _____ the riv-er, _____ where _____ the riv-er, _____

T 14 17 18 15 13 12 14 12 11 11 14 12

A 16 14 16 14 15 15 12 14 12 11 13 12 12 13

B

where _____ the riv-er, _____ where _____ the riv-er, _____

T 15 14 15 14 15 19 17 15 14 15 14 15 12 12 16

A 15 14 15 14 15 19 17 15 14 15 14 15 12 12 16

B

where the riv-er goes, _____ Where the riv-er goes, _____ 8va---

T 15 14 14 17 15 14 15 16 15 15 17 19 18 17

A 15 14 14 17 15 14 15 16 15 15 17 19 19

B

fade out

where the riv-er goes. _____

8va _____

hold bend

B _____

T	18 20 20	18 (20)			
A					
B					

WET MY BED

WORDS AND MUSIC BY SCOTT WEILAND, DEAN DELEO, ROBERT DELEO AND ERIC KRETZ

Moderately

(Background under recitation: play 4 1/2 times)

(Begin recitation 2nd time)

guitar 1 (clean electric)

Chords: Bm7, Bm6, G, Bm, Bm(add#11)

T	7 10	7 9	7 8	7 7	7 7
A	7	7	7	7	10
B					

guitar 2 (acoustic)

T	3 0	3 0	3 0	(0)	0 0 0
A	4 2	4 1	4 0		2 3 4
B					

Chords: Bm7, Bm6, G, Bm

T	7 10	7 9	7 8	7 7
A	7	7	7	7
B				

T	3 0	3 0	3 0	*	4 4 4
A	4 2	4 1	4 0		2 3 4
B					

* alternative fingering

Recitation:

Hey everybody, where did Mary go? Where did Mary go?
 And where's my only cigarette? Please think for me, I can't bear to...
 I'll just lie here for a while, wet myself, wet my bed.
 I readied it all for her, you know.
 Clean sheets, incense, and lots of fluffy pillows—now soiled.
 And where's my cigarette? Did you check the bathroom, the bathtub?
 She sleeps there sometimes.
 Water cleanses, you know...washes dirt away, makes new.
 Maybe she...maybe she...maybe she's...maybe...maybe she swam away.



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